

(SEE PAGE 7)



ROBERT SHAW



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ISSUE 81

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JANUARY 1967

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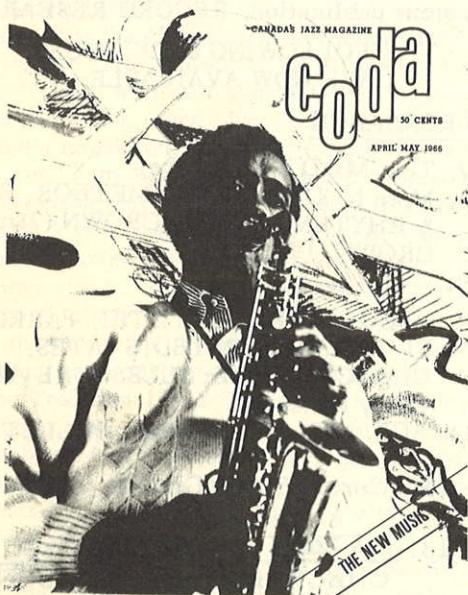
record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

SUPERTONE

Alex Jackson
P. 9

PLAZA 5840-5871

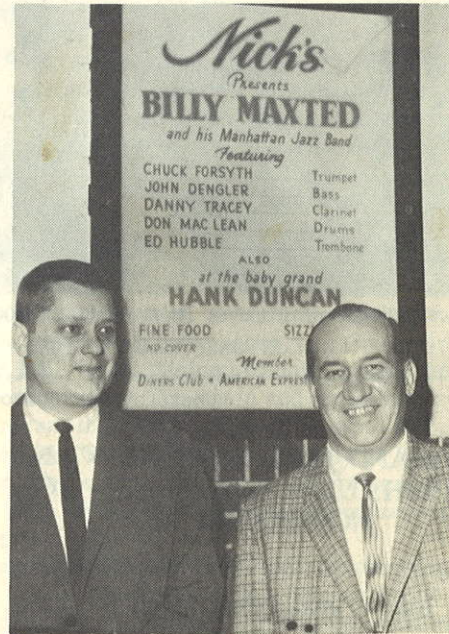


Greg Bull (start)

THE STORY OF "CODA" MAGAZINE

(SEE PAGE 3).

Note: Marched through just passed on, 12/1/66 (-page 2)



JOHN MORGAN DENGLER, JAZZMAN

(PHOTO: JOHN DENGLER & BILLY MAXTED)

See also information in #54 of 6/67

(SEE PAGE 5)



INTRODUCED BY
Miss AILEEN
STANLEY
OLDSMOBILE HOUR
N.B.C.

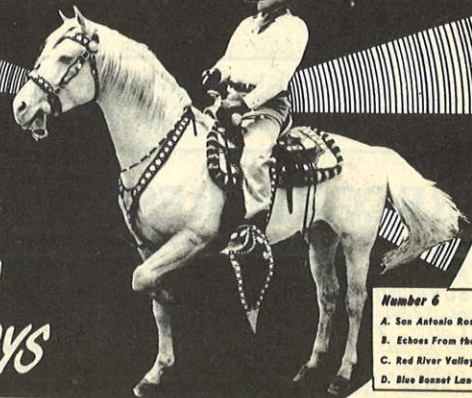
AILEEN STANLEY

(SEE PAGE 4)

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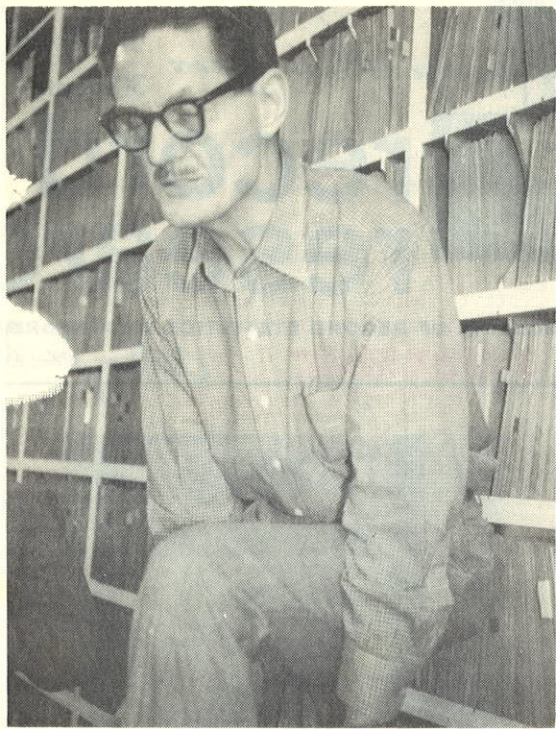


Number 6
A. San Antonio Rose
B. Echoes From the Hills
C. Red River Valley
D. Blue Bonnet Lane

BOB WILLS and his Texas PLAYBOYS

PART 3

(SEE PAGE 10)



DR. MARSHALL W. STEARNS IN A RELAXED MOOD
AT THE INSTITUTE OF JAZZ STUDIES 1964

Photo by Bob Colton

EDUCATOR AND JAZZ HISTORIAN AND FRIEND
DR. MARSHALL W. STEARNS - AGE 58 -
NOW GONE !!!

We have lost a great champion for jazz. With deep solemn regret we do announce this sad news. For myself it hurt "deep inside" as Marshall was a chief inspiration for me in my pursuit and study of jazz. I was one of the "inside" crowd, having begun with him in the formation of his fulfilled dream, "The Institute of Jazz Studies." I was there when he completed his fine book on Jazz - and I witnessed the idea and the construction of his book on the Jazz Dance which I understand he had just completed. These are just a few of the wonderful and colorful episodes in the life of this man which I shall remember.

Len Kunstadt

MARSHALL PASSED AWAY SUNDAY, DEC. 18, 1966
AT HIS HOME IN KEY WEST FLORIDA

RECORD RESEARCH THE MAGAZINE OF RECORD STATISTICS AND INFORMATION
BACK ISSUES NOW AVAILABLE AT 30¢ EACH: Nos. 26, 27, 28, 29, 30, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 50, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80 (**PERFECT** DOUBLE ISSUE 51/52 - \$1.00)

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This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

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- Issue 11: ACE, SUN, GOLDBAND, BULLET
- Issue 12: Coral 65000, Groove, OK 6800
- Issue 13: IT'S HERE! Another CHICAGO Issue CHECKER, MIRACLE, SUNRISE,
- Issue 14: Just published: Columbia 30000, Mercury 8000

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EDITED BY CARL KENDZIORA JR.
Introduction by Perry Arnagrac

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"WE LIKE TO TELL THE TRUTH AND WE CAN!!"

THE STORY OF "CODA" MAGAZINE

by John Norris

It was June 1956 when I arrived in Canada, hopefully looking for opportunities to hear jazz music. Purchase of Down Beat and Metronome was a puzzling experience. They were full of articles and news about the then faddish, West Coast, Cool school. As I found this music antiseptic and non-jazz, I was disappointed. Even after a couple of trips to New York, I realized that it was virtually impossible to read anything about Red Allen, George Lewis, Ben Webster, Pete Johnson etc., so I idly thought about the possibilities of a magazine.

The following year, in Toronto, I used to go to the Maison Dore to hear Mike White's Imperial Jazz Band. These sessions were sponsored by the Traditional Jazz Club of Toronto. One night I suggested that the club should have a newsletter. Joe Taylor, who ran the club, told me to do it. And so Coda was born. George Hulme, who edits Matrix magazine, was living with me at the time and, when I had decided to publish a magazine rather than a newsletter, he came up with the name. A girl friend of ours, Pam Bavin, typed up the stencils and the first issue appeared in May 1958. It consisted of 13 pages of news and articles - nearly all written by myself. No one knew anything about magazine publishing at the time and we just muddled our way along. The only guiding policy was that Coda was going to provide news of where jazz could be heard, information about the music and the musicians who played it. Its policy, initially, was strictly traditional jazz - and for the first three issues the Traditional Jazz Club put up the money. From then on it became my responsibility completely. These first issues were duplicated on a borrowed machine. Pretty soon, though, we purchased our own manual gestetner, much to the sorrow of tenants living in the same building who complained about the noise of the machine.

Gradually more pages were added and the subscribers increased as the magazine became better known. Help came from generous mentions in many magazines - notably Jazz Journal, Jazz Monthly, Record Research and, especially, Nat Hentoff's column in the Jazz Review.

After a year came the first policy change in the magazine as it took the first slow steps towards its present position. It became obvious that it would be impossible to fulfill the magazine's purposes and ideals by concentrating entirely on one aspect of jazz. It was around this time, too, that the magazine began using the off-set printing process. We had acquired a number of important (to us) contributors. More than anyone else, at this time, the enthusiasm and drive of Dick Lazenby carried the magazine forward in many ways. I was fortunate enough to get to know Jack Bradley. His enthusiastic support, along with that of Jeann Roni Failows, has been an indispensable part of the magazine ever since. In the intervening years many, many people have contributed extremely valuable material to the magazine. In a very real sense, I believe, if you want to find out what happened in jazz during the past 8 years you could not do better than read through the pages of Coda.

The magazine has always been an avocation of people who love jazz. No one has made money out of it at any time - and everyone who has contributed must have devoted many hours to the magazine through their love of jazz. For my part, during those early years, finances were always more than shaky. Each issue cost anywhere between \$25 and \$50 of my money. What it meant was that gradually a financial deficit was built up culminating in the end of the first phase of the magazine in December 1961. An unpaid printing bill in the region of \$700.00 necessitated withdrawal from the scene. The sale of records from my collection, generous loans and gifts (notably from George Buck of Jazzology/GHB and the Traditional Jazz Club of Montreal) enabled us to come back fighting in April 1962. (The publicity

that Down Beat gave us during that time was one of the factors that speeded the return).

A new and improved format was introduced with a growing number of pictures. Prices kept going up, of course, but somehow the magazine seemed to be getting more stable, economically. It looked better, too, although to look at some of those issues now is a little painful. Anyway this period saw the appearance of our single most important issue - May 1963 devoted to Thomas "Fats" Waller. The whole issue was filled with the words of musicians and friends of the great pianist, composer and entertainer. Jack and Jeann Bradley did a major part of the leg work and without their efforts it would have never been accomplished. The musicians themselves were generous in their enthusiasm and support. 300 extra copies of the issue were printed and the price increased. It was an out of print "collectors" issue very rapidly. It also cost us around \$200.00 extra to bring it out. It was worth it though.

Perhaps, at this point, something should be said about the economics of producing a magazine, just in case anyone is thinking about such a venture. Unless you have a great deal of money behind you and are intending going "big time" with a large print run etc. and relying on those nice glossy ads for revenue, you have a problem. Distribution, promotion and revenue are the big problems with the small magazine. The only reason that a magazine such as Coda exists is due to the enthusiastic support of its contributors and the stupidity of the man at the helm who persists in his efforts. Once into something like this, it is often difficult to get out. Any sane person, with a mind for business, would have thrown in the towel long ago. We love jazz so it hasn't happened.

In late 1963 it was decided to only publish the magazine every second month. The strain and stress involved in a monthly schedule meant that there had been no time for anything else. It had been possible to come out monthly as long as I worked in the comfort and ease of municipal government but that job had ended in 1962. From then the magazine has appeared every two months.

The last three years has seen great improvements in the magazine and it is now reaching a point where it is becoming almost professional in appearance - its contents has been good for a long time. The readership is wide and varied. Musicians and serious, dedicated jazz fans make up the two largest segments. There are readers in many different countries, including Russia, Czechoslovakia, Japan and Sweden. The bulk of the readership is in Canada and the United States.

Many of the readers have been devoted supporters for many years. Others have come and gone, depending on whether they find what they want within the covers of the magazine.

The main thing to remember about Coda is that you will read about musicians, events, problems and delicate subjects long before they will appear in a magazine that relies on its advertisers for its support. We like to tell the truth - and we can. No one can threaten us with economic reprisals. We've been broke for 8 years now and can still publish whatever we want. We don't have to slant our material to what is "in fashion" at the moment and we haven't the necessity to build circulation through polemical arguments between various writers. Our business is to cover jazz - be a spokesman for the jazz musician (many have written for us) - and continue to support and help jazz music.

John Norris, November 1966

P.S. Len Kunstadt asked me to give you some insight into the problems and joys of publishing a jazz magazine - so this isn't any sort of a sob story. We're happy and unperturbed about where we are because I know that the magazine is successful in a way that money can't buy. If you want to find out about the magazine why not send me a postcard to P.O. Box 87, Station J, Toronto 6, Ontario and I'll mail you a sample copy. If you're really brave and reckless you can send me \$5.00 for 12 issues. I can't promise any revealing articles on the disappearance of OutBack Records - Record Research are the masters in that field!!

Researching Oblivion

AILEEN STANLEY

by John McAndrew

*See Rmt's "The Complete
Entertainment Discography" p. 604-613.*

They've dusted off most of the famous female singers of the twenties and thirties; you've had verse and chorus and encores about Helen Kane, Blossom Seeley, Ruth Etting, Alice Faye, Kate Smith, Mildred Bailey, Lee Wiley, Helen Morgan and so many others. How about a few words for Aileen Stanley? WHO?

Yes; Aileen Stanley. She really was around in those days, but you'd never believe it from what can't be found out about her today. She wasn't an also-ran that some minor label tried to promote on a platter or two and withdrew because there weren't enough takers. She was, for several years in the mid-twenties, the mainstay of the Victor pop. singer output, and here's one collector who has several dozen of her Victor sides, and several on other labels, to prove it.

She introduced this ("Silks & Satins")
18621 My Little Bimbo Down on the Bamboo Isle
10 in. list price 85c. **The Broadway Blues**

Aileen Stanley
Aileen Stanley

Miss Aileen Stanley is a new Victor artist. She has been on the stage, intermittently, since she was six years old, and she confesses to twenty-three. She has had, for all of her youth, some triumphant years, her most recent big success being in "Silks and Satins." Her first song, "My Little Bimbo," is the ditty of a sailorman who met a "bimbo"—which is a kind of Italian for baby—down on a bamboo isle. Particulars are not needed, except to point out that Miss Stanley has a remarkably strong voice, good enunciation and a fine rich brogue when called for. The song has a rhythm to make an octogenarian prance. It is by Grant Clarke and Walter Donaldson. Arthur Swanstrom and Carey Morgan are responsible for the "Broadway Blues." This song is blue as indigo, blue as ultramarine, blue as cobalt. It's set to blue music, too—unearthly groans and whistles curiously mingled with fine harmony, beautiful sustained notes, and here and there the silver tones of the bell or a brief rattle on the



Aileen Stanley

drums. The trombone and the xylophone, too, talk a little before they subside into silence. And a cuckoo peeps out of a midnight clock, so to speak, and flutes at you. For a grotesque song, this is a beauty.

Her voice was fresh and brisk, with no classical overtones, and she was more at home in lighter numbers; Gracie Fields would have enjoyed doing many of Aileen Stanley's choices. I would say that hers was the feminine counterpart of the Johnny Marvin type voice, and Victor must have thought so, too, for some of her last recordings were duets with Marvin.

My earliest Stanley discoveries are on the rich red wax, black and gold Vocalion label, and the songs are I'M NOBODY'S BABY/I WAS BORN IN MICHIGAN (14172). BABY was also done by Marion Harris on Co., and they sound amazingly alike, both of them apparently sticking to the popular vaudeville style of the day, which had slight tinges of southern dialect in the 'I've lawst mah man' type song. However, Marion Harris won this one hands down. The Stanley version was merely passable and

the thin studio accompaniment was no match for the exciting, thumping Paul Biese Orchestra that all but lifted Marion Harris off the floor. Another Stanley duo was HONEY ROSE/HORTENSE two undistinguished ditties destined to fade into deserved oblivion, and given much better treatment than they deserved.

Stanley then appeared on Edison, but they seemingly considered her strong enough only to risk one side on her, pairing her with names of the day as Billy Jones, Vernon Dalhart, Al Bernard, Billy Murray and Ernest Hare. Unfortunately, I have never yet heard any of her Edison sides as they are the thick hill-and-dale type requiring special equipment, but the titles included BOO-HOO-HOO (50919), SHE WALKS IN HER HUSBAND'S SLEEP (50729), I'M NOBODY'S BABY (50791), which I'd like to compare with the Vo. version, I'M LOOKING FOR A BLUEBIRD (50825), and one that she also did for Victor, MY LITTLE BIMBO DOWN ON THE BAMBOO ISLE (50707).

On the obscure Connorized label, there are I'VE GOT THE RED, WHITE AND BLUES/EDDIE LEONARD BLUES (3052) and MY HOME TOWN/BOO-HOO-HOO (3053), the last of which was likewise done for Edison. In those days, it was common practice for an artist to do the same song for several labels simultaneously; seldom were singers under exclusive contract to one company, except classical artists, and sometimes if there were any restrictions, such as a higher-priced label using the same vocalist as a bargain-priced disc, a non-de-disc would be used for the latter. This no doubt explains the identical record, MANDY 'N ME/MA! sung by Aileen Stanley being pressed on Olympic as by Aileen Stanley, but on Symphony Concert Record as Varna Neilson and on Banner as Florence Warner. It is a jolly record, with Stanley's flair for comedy well exploited.

Another effective Vocalion was LOU'SIANA/I'LL HOP, SKIP AND JUMP INTO MY MAMMY'S ARMS (14614), surely one of the most awkward titles of all time, and one side of 14451: the enticing Berlin HOMESICK, also done by Nora Bayes for Co.

On Gennett Aileen turned out one of the most invigorating melodies of the twenties, ME AND THE BOY FRIEND, backed with - oh, no!! I'M IN LOVE WITH THE PRINCE OF WALES (5559). The composers listed are Miller-Conrad ... surely Con Conrad on an off-day, if it was he. Apparently the Connorized records were a product of Gennett, judging from the identical type on each label. Another and even better song, CHARLEY MY BOY is paired with TOO TIRED (5528). They are all superior performances with adequate accompaniments all flawed by appallingly inferior recording.

Aileen Stanley's stature as one of the top singers of her day is much more apparent on the labels she appeared on most frequently: Okeh and Victor. The Okeh recording was superb for its day, coming through on modern equipment wonderfully clean, clear and with a fullness unsurpassed by any other horn method. An early Stanley Okeh was MY MAMMY, seldom done by a girl singer, and she does beautifully by it, together with GONE ARE THE DAYS (4275). Hers is a unique version of MY MAN, and not everyone would be pleased with it as it has been satirized and the lyrics changed for the purpose. It must be the only recorded version of this interpretation and is worth having for the novelty. Stanley delivers effectively, without turning it into a burlesque, but I for one prefer the original, at least when it is done with taste. MY MAN is coupled with something that died on the vine, I'VE GOT THE TRAVELING 'CHOO-CHOO'BLUES (4326). A pleasing dab of sentimentality was GRANNY, YOU'RE MY MAMMY'S MAMMY, with a straightforward delivery by the songstress ... and something that describes itself accurately on back: BOW WOW BLUES (4524). She is on only one side of 4543: IN THE GIN, GIN, GINNY SHORE, but it is the A side and gets A treatment. Although COAL BLACK MAMMY was fairly popular, few realized it was a British tune by comedian Laddie Cliff and Ivy St. Helier, who was to immortalize the role of the aging cabaret singer in Bitter Sweet some five or six years later, and of whom Noel Coward, in his Noel Coward Song Book, says, "If Love Were All" was sung by Ivy St. Helier with exquisite pathos." This scintillating delineation was, fortunately, per-

(continued on next page)

JOHN MORGAN DENGLE, JAZZMAN

as reported to Len Kunstadt

In Dengler's own words, he was born 20 June 1927 and didn't attract much attention from jazz fans for at least a couple of months.

The facts are these: although he picked out "Valse Bluette" on the piano at about age eight, his formal instruction began and just about ended with drum lessons three years later. These led to snare drum and then bass drum in the Stroudsburg (Pa.) High School Band. World War II was in progress, and when all the heavy brass players were graduated or drafted, band teacher Velma Mitman appointed John and others to volunteer for tuba and trombone. Miss Mitman is thus responsible for any subsequent noise Dengler has made on brass instruments of three or more valves.

The draft was taking its toll in the local dance bands as well, and as the music bug bit deeper, John watched such groups as that of Clair Lebo and Bernie Whitman with an eagle eye. When a musician was drafted, he would buy the missing instrument (on credit, he adds) and try to learn it in time to fill the spot. It is history that he never learned any of them fast or well enough to get the job. He thus ended up with "a closetful of instruments I couldn't play".

After his early semesters at Princeton University, where he played string bass with the TIGERS, the student dance band, Dengler himself was drafted, and while with Graves Registration and the Engineers in the occupation of Italy, he got to practice his newly acquired alto sax with a number of reluctant groups.

Upon returning to the USA and Princeton, he formed the Intensely Vigorous Jazz Band, in which he played cornet "as there were no cornet players interested in Dixieland on campus at the time". This was not his first group, however. He had played washboard with Squeazy Pete Darinsky's Pocono Mountaineers, taken over the group when Pete was in a highway accident, and fielded a small dance band in the Summer of 1948, "because I couldn't get anyone to hire me as a sideman yet."

The IVJB and Dengler are credited with spearheading the Eastern collegiate Dixieland revival in postwar years. These were the days when John toured with the Princeton Triangle Show and met Bobby Hackett, who graciously permitted him to sit in on soprano sax at Nick's, and ultimately paid him real money for his first major league job at the Rendezvous in Philadelphia. This was late 1950, and the Rendezvous was not torn down until after his next engagement there, with Rex Stewart in 1951. Not immediately after, however.

Between these engagements, John had worked out his Union card in New York, and during that six month period had formed some lasting associations. Marty Grosz, who was leader on some of Dengler's favorite record dates, was one. Rex Stewart, with whom he has also recorded, became a teacher and close friend.

Another was Ephy Resnick, who played with Dengler's Big Four in the Pocono Mountains that summer of 1951, as did Grosz. Frank Orchard and Bud Freeman were guest artists with that group, the latter making the trip as much for the golf as anything. John still comments wonderingly on Bud's game.

Now sure he had arrived, John had the temerity to accept the position of cornet player in the first band ever led by Pee Wee Russell, after Pee Wee's serious illness the previous Spring. He feels that it is a wonder Pee Wee didn't have a relapse when the cornet chops gave out in the rarified atmosphere of their first engagement, a mile high in Denver. Five weeks later, Ruby Braff took Dengler's spot when the band arrived in Chicago, and John stayed there to work out his card in that city.

After that, it was back to the Poconos, and back to Princeton, where as an alumnus working in the community John formed the undergraduate "Roundhouse Eight". This was a Lu Watters-oriented group which, like the IVJB, played more for pleasure than profit.

That Summer in the Poconos, Jimmy McPartland and Max Kaminsky were among the guests, and John is as lavish in his praise of McPartland's piscatorial process as he is of Freeman's performance on the golf links.

Dengler also fondly recounts tales of how often he tried to sit in at Condon's during these days, and how Eddie gently shoved him off the bandstand on each occasion. Upon being approached by a friend with "Let the kid sit in. He plays all right", Wild Bill Davison responded "Yes, but what instrument?" "I still hadn't made up my mind. What some called versatility was really indecision" says John.

That indecision caused him to drop out of the jazz picture until early 1956, when Bobby Hackett needed a tuba player. Bobby telephoned John on the job he was then working and offered him the position, which he eagerly accepted. Days later he joined the band that was to metamorphosize into the fine "Henry Hudson Hotel" group that made the "Gotham Jazz Scene" LP for Capitol while doing a 14-month stand at that 57th Street establishment.

When the Hackett fortunes dictated that he return to the quartet format, John was once again a leader, back in the Poconos. Not for long, however, as the Billy Maxted whistle blew, and a six-year association began in late Summer 1958. These were the years when Dengler began to come into his own on tuba and bass sax, although overshadowed on his occasional cornet solo efforts by successive lead men Chuck Forsyth and Ben Ventura.

When domestic difficulties caused him to leave Maxted in August 1964, John settled in Fort Lauderdale, Florida, and played with such leaders as Andy Barth, Ed Hubble, Frank Froeba, and Preacher Rollo Laylan, with only one seasonal trip out of town until Spring of 1966, when Don Ewell formed the trio which brought his multi-instrumental prowess back into focus. Playing seven instruments, our hero left the hectic but secure life of day work and moonlighting as a jazzman and put his many eggs in one basket again.

Where this will lead him remains to be seen. John Dengler has always wanted to be known as a cornet player. Hackett sees him as at his best on tuba. The late Joe Rushton thought enough of him that he now plays Joe's bass sax Beatrice. Preacher Rollo admires his soprano sax. Pee Wee Russell fans have been known to approve of Dengler's clarinet. Almost everyone turns from his tenor sax playing with ill-concealed revulsion. That's how it is.

Dengler has read the above, and wishes to add a few remarks: "Some important things have been left out, such as some of the nice things said about me which are unprintable. I have just a few addenda.

"Frank Chace, Chicago clarinetist, is my favorite jazzman in my age group.

"Bob Lehr, proprietor of Deer Head Inn, the HOME OF JAZZ IN THE POCONOS, is my favorite club owner.

"Lest anyone think my life has not been fraught with typical jazzman misery, I have been married twice and had 3/5 of my stomach removed once.

"I think this article is too long already, and most of the funny parts have been left out."

Well, maybe he'll use the funny parts when he writes THAT BOOK. *See #84 for continuation*

AILEEN STANLEY (continued)

manently preserved in the first and much the better film version of the operetta. Aileen Stanley does handsomely by COAL BLACK MAMMY on Okeh 4677, and equally well by its mate, MANDY, from the Creamer and Layton STRUT MISS LIZZIE.

By 1922, Aileen Stanley was getting the hit songs from the record factories; a big seller was Okeh 4792: CHICAGO/LOVIN' SAM, both of them bubbling, cheerful songs that displayed the humor and gusto that had taken her to the top. Another, in more serious vein, was LOST: A WONDERFUL GIRL (4794); SITTIN' IN A CORNER (40003), ostensibly a wall-flower lament, was kidded gently, tellingly.

(TO BE CONTINUED)

also see #84

BEHIND THE COWBOYS - Kendziora -



We hope soon to begin corrections and additions to the Dixon & Godrich "Blues" book. A few other items must be disposed of first. We will start our listing of missing Grey Gull and Grey Gull Family labels in this column as we would like to get our Grey Gull Catalog rolling again. We will present a Label of the Month and then our Grey Gull Missing Items List.

Label of the Month: At this point we know of seven different Supertone labels: "Gennett" Supertone (Sears, Roebuck on 9000-9100's; no store name on higher-numbered ones), "Olympic" Supertone (Sears, Roebuck), "Brunswick" Supertone (Brunswick Radio Corp.), "Pathe" Supertone (Straus & Schram), "Grey Gull" Supertone (Straus & Schram), "Columbia" Supertone (Straus & Schram) and "Paramount" Supertone (Straus & Schram). Those with long memories (or good files) will remember that we ran the "Pathe" Supertone as Label of the Month in this column in the September 1949 "Record Changer."

We have chosen the "Paramount" Supertone, perhaps the rarest of all, as our subject this time. The label is black, with gold printing. From top down, label shows: The initial "S"; the words "Electrically Recorded"; the label name SUPERTONE; the store name, Straus & Schram/Chicago; and titling, catalog number, and control number of the recording. The price "75c" appears, to the right, just above the level of the side's title.

Our specimen ("B" side illustrated) is Supertone 1039 - A. Lw: 393 w: 6876-3. How Could Red Riding Hood (A. P. Randolph - R. D. Richard) as by Al Lentz and His Orchestra, v. c. Al Lentz/B. Lw: 394 w: 6863-1. Hello Bluebird (Cliff Friend) as by Sam Lanin and His Orchestra, v. c. John Dowe.

Both sides are Plaza recordings. The original issue of 6876 was on Banner 1863 (same band and vocal credits as here); and of 6863 was on Banner 1860 (as Sam Lanin's Troubadours, v. c. Irving Kaufman).

We call this a "Paramount" Supertone, however, because the sides evidently reached Supertone by way of Paramount, since they bear control numbers (393/394) of the series that Paramount assigned to recordings obtained from outside sources. While we have not seen a Paramount-group issue of the above coupling first-hand, we learn from a sales list that it appears on Broadway 1039, the same catalog number as our Supertone. No doubt this Broadway would show the same Plaza master numbers in the wax, and the same control numbers in wax and on label. The example illustrated is the only one known to us. If others duplicate Broadway catalog numbers as this one does (and they probably do), Supertone catalog numbers may run in hit-or-miss numerical order, depending on the couplings that S&S chose to issue. At any rate, we have no way so far of knowing how many "Paramount" Supertones there are. However, this kind's rarity suggests that this series may have been short-lived and far from numerous. The original Banner issues of these Supertone sides were released in January 1927. It seems unlikely that there would be many months' delay in issuing the recordings, since these were popular and perishable tunes. We would appreciate any first-hand listings of other "Paramount" Supertones. If we can obtain at least a handful of listings and then can confirm that they duplicate Broadway catalog numbers, we will at least be able to predict the Supertone catalog number "if it exists."

Now to our Grey Gull missing listings ... GG had three "main" catalog number series: 1000, "dance" or "popular"; 2000, "popular vocal"; and 4000, "standard". In these series, the number was duplicated on each of the other Grey Gull "family" labels on which they chose to issue it. Thus Grey Gull 1255 was also issued on Radiex 1255, Nadsco 1255, Globe, 1255, Supreme 1255, Amco 1255 and could also be on Mitchell 1255, etc. The Grey Gull 4000 series also appears on Madison with a "1" prefix, making it a 14000 series (Madison 14093 is identical to Grey Gull 4093, for example) and any of the series may appear on Van Dyke with a "7" or "8" prefix (Van Dyke 71736 is identical to Grey Gull 1736 and Van Dyke 81833 is identical to Grey Gull 1833, for example). Madison and Van Dyke artist credits usually differ, however, and we would prefer to have listings for both Grey Gull "family" issues and Madison and/or Van Dyke as well. For that reason we will list missing Madisons and Van Dykes separately.

First, the "main" series ... The following are missing from our catalog and we need a listing for that catalog number on any

Grey Gull "family" label. This would include Grey Gull, Radiex, Amco, Nadsco, Globe, Mitchell, Supreme, and Supertone. The following are catalog numbers for which we do not have complete information (1000-1013 means 1000 through 1013): 1000-1013, 1015-1016, 1018-1019, 1021-1026, 1028-1031, 1035, 1040-1045, 1047, 1048, 1050-1053, 1056-1060, 1065, 1066, 1069, 1072-1074, 1077, 1078, 1087, 1089, 1091, 1093, 1096-1098, 1101-1103, 1105, 1108, 1112, 1116, 1125, 1133, 1135, 1145, 1146, 1148, 1151, 1152, 1155-1161, 1166-1169, 1171, 1172, 1174, 1179, 1180, 1182, 1191, 1193, 1194, 1196, 1197, 1211, 1212, 1219, 1220, 1228, 1229, 1252, 1254, 1261, 1264, 1265, 1273, 1275, 1289, 1292, 1294, 1297, 1307, 1312-1314, 1324, 1325, 1328, 1333-1336, 1338, 1342, 1345, 1352, 1353, 1356-1359, 1361, 1362, 1365, 1367, 1368, 1374-1377, 1382, 1383, 1386-1390, 1392, 1394-1397, 1399-1401, 1403, 1404, 1406-1418, 1420-1424, 1426-1431, 1433, 1436, 1440, 1442-1443, 1446, 1451, 1454, 1457, 1458, 1460, 1462, 1463, 1468-1470, 1472-1475, 1480-1485, 1489-1491, 1493-1496, 1498, 1504, 1507, 1511, 1512, 1516, 1517, 1519, 1525-1527, 1529, 1531-1536, 1538, 1540-1546, 1548, 1549, 1551-1553, 1555-1557, 1559, 1562-1564, 1567, 1568, 1570-1579, 1582, 1588, 1590, 1593-1595, 1597, 1599, 1700, 1701, 1704, 1707-1709, 1711, 1712, 1715, 1717, 1718, 1720-1725, 1728-1731, 1733-1741, 1743-1746, 1748, 1750-1753, 1755-1760, 1763-1768, 1770-1784, 1786-1798, 1800-1803, 1806, 1809-1815, 1817-1822, 1824-1826, 1828-1832, 1834-1842, 1844-1854, 1856-up.

Missing in the 2000 series: 2000-2016, 2018-2026, 2028-2034, 2036-2048, 2050-2054, 2056, 2057, 2059-2062, 2073, 2078, 2080, 2095, 2096, 2098, 2101-2103, 2106-2108, 2112, 2113, 2115, 2118, 2122, 2127, 2131, 2134, 2135, 2139, 2144, 2145, 2147, 2149-2152, 2154-2155, 2158, 2163-2165, 2167-2170, 2172, 2177, 2182, 2186, 2191, 2193, 2195, 2197, 2198, 2200, 2204, 2213, 2216, 2217, 2221, 2224-2227, 2229, 2236, 2237, 2239-2241, 2249-2255, 2258, 2262, 2263, 2265-2269, 2273-2279, 2281, 2284, 2286, 2288, 2290, 2292, 2293, 2295-2298, 2300-2302, 2304, 2305, 2307-2316, 2318-2322, 2324-2328, 2330-2336, 2339-2341, 2343, 2345, 2346, 2348, 2349, 2351-2353, 2355, 2357, 2358, 2360, 2362, 2366, 2367, 2372-2374, 2378, 2379, 2382, 2383, 2388, 2389, 2391, 2393, 2394, 2397, 2399, 2400, 2402, 2405, 2406, 2409, 2411-2422, 2425-2527, 2429-2436, 2438-2445, 2448, 2449, 2451-2457, 2459, 2461, 2463-2469, 2471, 2473, 2475-2479, 2481-2485, 2487-2497, 2499-2512, 2514-2545, 2547 and up.

Missing in the 4000 series: 4000, 4001, 4003, 4019-4021, 4026, 4029, 4032, 4034-4036, 4038-4040, 4043, 4047, 4049, 4050, 4052-4054, 4056, 4058, 4059, 4063-4065, 4074, 4076, 4077, 4080, 4082, 4085, 4087-4089, 4092, 4094-4099, 4101-4109, 4115, 4120, 4121, 4126, 4127, 4129, 4130, 4132, 4134, 4137-4140, 4145, 4146, 4149, 4152, 4153, 4155, 4160, 4168-4171, 4175, 4180-4183, 4186-4191, 4193, 4195, 4196, 4199-4206, 4208, 4210, 4214-4217, 4219, 4222-4224, 4226-4230, 4232-4238, 4240-4245, 4247-4259, 4261, 4263-4269, 4271, 4273-4278, 4280, 4282-4286, 4288, 4289, 4291-and up.

Missing in the 7000 series: 7000, 7002, 7003, 7005, 7007, 7009, 7015-7020, 7022, 7027, 7029-7031, 7033-7036, 7038, 7040 and up.

This covers the main series. We'll list the missing ones in the other sundry series and on other labels next time. And remember that, even though the Madison 14000 series and various 5-digit Van Dyke series are formed by putting a prefix in front of the Grey Gull catalog number, we will list missing Madisons and Van Dykes separately. This because the artist credits often differ between the regular issue and the prefixed one.

Plaza 5000 series: We again continue to list numbers in this series, giving masters, tune titles, artist credits and the label and catalog numbers from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (#36) for details. See most of the subsequent columns for the listings. Please note that the gaps in our data are increasing in number and size at this point in the 5000 series. This is probably due to the fact that many of these masters are being issued only on Oriole, or only on Oriole and Domino, and not on Banner and Regal. So the chances of finding them are reduced with the number of records on which they appear. Your help is EVEN MORE URGENTLY NEEDED IN THIS RANGE! For those keeping our listing of the 5000 series up to date, here are the details for two of our missing numbers as sent in by Martin Bryan, of Danielson, Connecticut: 5547 - Mandalay, as by Charles Harrison on Apex 8228; 5558 - Why Live A Lie?, as by Arthur Fields on the other side of the same Apex. Our listing this time picks up with 5840.

That is it for this time. Next time we will list the rest of the missing Grey Gull catalog numbers. This will include the other series on Grey Gull, Radiex, etc. and also the Madison, Van Dyke, Youngster, Bingola, Jewel, New Comfort, Phonolamp and Sunrise labels. After that is completed, and that should be in the next column, we will get to the additions and corrections to the Dixon & Godrich book. Perry Armagnac and your columnist are now working on the Banner (and other Plaza labels) Catalog. Until next time 6

5840- 5841- 5842- 5843- 5844- 5845- 5846- 5847- 5848- 5849- 5850- 5851- 5852- 5853- 5854- 5855- 5856- 5857- 5858- 5859- 5860- 5861- 5862- 5863- 5864- 5865- 5866- 5867- 5868- 5869- 5870- 5871- 5872- 5873- 5874- 5875- 5876- 5877- 5878- 5879- 5880- 5881- 5882- 5883- 5884- 5885- 5886- 5887- 5888- 5889- 5890- 5891- 5892- 5893- 5894- 5895- 5896- 5897- 5898- 5899- 5900- 5901- 5902- 5903- 5904- 5905- 5906- 5907- 5908- 5909- 5910- 5911- 5912- 5913- 5914- 5915- 5916- 5917- 5918- 5919- 5920- 5921- 5922- 5923- 5924- 5925- 5926- 5927- 5928- 5929- 5930- 5931- 5932- 5933- 5934- 5935- 5936- 5937- 5938- 5939- 5940- 5941- 5942- 5943- 5944- 5945- 5946- 5947- 5948- 5949- 5950- 5951- 5952- 5953- 5954- 5955- 5956- 5957- 5958- 5959- 5960- 5961- 5962- 5963- 5964- 5965- 5966- 5967- 5968- 5969- 5970- 5971- 5972- 5973- 5974- 5975- 5976- 5977- 5978- 5979- 5980- 5981- 5982- 5983- 5984- 5985- 5986- 5987- 5988- 5989- 5990- 5991- 5992- 5993- 5994- 5995- 5996- 5997- 5998- 5999- 6000- 6001- 6002- 6003- 6004- 6005- 6006- 6007- 6008- 6009- 6010- 6011- 6012- 6013- 6014- 6015- 6016- 6017- 6018- 6019- 6020- 6021- 6022- 6023- 6024- 6025- 6026- 6027- 6028- 6029- 6030- 6031- 6032- 6033- 6034- 6035- 6036- 6037- 6038- 6039- 6040- 6041- 6042- 6043- 6044- 6045- 6046- 6047- 6048- 6049- 6050- 6051- 6052- 6053- 6054- 6055- 6056- 6057- 6058- 6059- 6060- 6061- 6062- 6063- 6064- 6065- 6066- 6067- 6068- 6069- 6070- 6071- 6072- 6073- 6074- 6075- 6076- 6077- 6078- 6079- 6080- 6081- 6082- 6083- 6084- 6085- 6086- 6087- 6088- 6089- 6090- 6091- 6092- 6093- 6094- 6095- 6096- 6097- 6098- 6099- 6100- 6101- 6102- 6103- 6104- 6105- 6106- 6107- 6108- 6109- 6110- 6111- 6112- 6113- 6114- 6115- 6116- 6117- 6118- 6119- 6120- 6121- 6122- 6123- 6124- 6125- 6126- 6127- 6128- 6129- 6130- 6131- 6132- 6133- 6134- 6135- 6136- 6137- 6138- 6139- 6140- 6141- 6142- 6143- 6144- 6145- 6146- 6147- 6148- 6149- 6150- 6151- 6152- 6153- 6154- 6155- 6156- 6157- 6158- 6159- 6160- 6161- 6162- 6163- 6164- 6165- 6166- 6167- 6168- 6169- 6170- 6171- 6172- 6173- 6174- 6175- 6176- 6177- 6178- 6179- 6180- 6181- 6182- 6183- 6184- 6185- 6186- 6187- 6188- 6189- 6190- 6191- 6192- 6193- 6194- 6195- 6196- 6197- 6198- 6199- 6200- 6201- 6202- 6203- 6204- 6205- 6206- 6207- 6208- 6209- 6210- 6211- 6212- 6213- 6214- 6215- 6216- 6217- 6218- 6219- 6220- 6221- 6222- 6223- 6224- 6225- 6226- 6227- 6228- 6229- 6230- 6231- 6232- 6233- 6234- 6235- 6236- 6237- 6238- 6239- 6240- 6241- 6242- 6243- 6244- 6245- 6246- 6247- 6248- 6249- 6250- 6251- 6252- 6253- 6254- 6255- 6256- 6257- 6258- 6259- 6260- 6261- 6262- 6263- 6264- 6265- 6266- 6267- 6268- 6269- 6270- 6271- 6272- 6273- 6274- 6275- 6276- 6277- 6278- 6279- 6280- 6281- 6282- 6283- 6284- 6285- 6286- 6287- 6288- 6289- 6290- 6291- 6292- 6293- 6294- 6295- 6296- 6297- 6298- 6299- 6300- 6301- 6302- 6303- 6304- 6305- 6306- 6307- 6308- 6309- 6310- 6311- 6312- 6313- 6314- 6315- 6316- 6317- 6318- 6319- 6320- 6321- 6322- 6323- 6324- 6325- 6326- 6327- 6328- 6329- 6330- 6331- 6332- 6333- 6334- 6335- 6336- 6337- 6338- 6339- 6340- 6341- 6342- 6343- 6344- 6345- 6346- 6347- 6348- 6349- 6350- 6351- 6352- 6353- 6354- 6355- 6356- 6357- 6358- 6359- 6360- 6361- 6362- 6363- 6364- 6365- 6366- 6367- 6368- 6369- 6370- 6371- 6372- 6373- 6374- 6375- 6376- 6377- 6378- 6379- 6380- 6381- 6382- 6383- 6384- 6385- 6386- 6387- 6388- 6389- 6390- 6391- 6392- 6393- 6394- 6395- 6396- 6397- 6398- 6399- 6400- 6401- 6402- 6403- 6404- 6405- 6406- 6407- 6408- 6409- 6410- 6411- 6412- 6413- 6414- 6415- 6416- 6417- 6418- 6419- 6420- 6421- 6422- 6423- 6424- 6425- 6426- 6427- 6428- 6429- 6430- 6431- 6432- 6433- 6434- 6435- 6436- 6437- 6438- 6439- 6440- 6441- 6442- 6443- 6444- 6445- 6446- 6447- 6448- 6449- 6450- 6451- 6452- 6453- 6454- 6455- 6456- 6457- 6458- 6459- 6460- 6461- 6462- 6463- 6464- 6465- 6466- 6467- 6468- 6469- 6470- 6471- 6472- 6473- 6474- 6475- 6476- 6477- 6478- 6479- 6480- 6481- 6482- 6483- 6484- 6485- 6486- 6487- 6488- 6489- 6490- 6491- 6492- 6493- 6494- 6495- 6496- 6497- 6498- 6499- 6500- 6501- 6502- 6503- 6504- 6505- 6506- 6507- 6508- 6509- 6510- 6511- 6512- 6513- 6514- 6515- 6516- 6517- 6518- 6519- 6520- 6521- 6522- 6523- 6524- 6525- 6526- 6527- 6528- 6529- 6530- 6531- 6532- 6533- 6534- 6535- 6536- 6537- 6538- 6539- 6540- 6541- 6542- 6543- 6544- 6545- 6546- 6547- 6548- 6549- 6550- 6551- 6552- 6553- 6554- 6555- 6556- 6557- 6558- 6559- 6560- 6561- 6562- 6563- 6564- 6565- 6566- 6567- 6568- 6569- 6570- 6571- 6572- 6573- 6574- 6575- 6576- 6577- 6578- 6579- 6580- 6581- 6582- 6583- 6584- 6585- 6586- 6587- 6588- 6589- 6590- 6591- 6592- 6593- 6594- 6595- 6596- 6597- 6598- 6599- 6600- 6601- 6602- 6603- 6604- 6605- 6606- 6607- 6608- 6609- 6610- 6611- 6612- 6613- 6614- 6615- 6616- 6617- 6618- 6619- 6620- 6621- 6622- 6623- 6624- 6625- 6626- 6627- 6628- 6629- 6630- 6631- 6632- 6633- 6634- 6635- 6636- 6637- 6638- 6639- 6640- 6641- 6642- 6643- 6644- 6645- 6646- 6647- 6648- 6649- 6650- 6651- 6652- 6653- 6654- 6655- 6656- 6657- 6658- 6659- 6660- 6661- 6662- 6663- 6664- 6665- 6666- 6667- 6668- 6669- 6670- 6671- 6672- 6673- 6674- 6675- 6676- 6677- 6678- 6679- 6680- 6681- 6682- 6683- 6684- 6685- 6686- 6687- 6688- 6689- 6690- 6691- 6692- 6693- 6694- 6695- 6696- 6697- 6698- 6699- 6700- 6701- 6702- 6703- 6704- 6705- 6706- 6707- 670

"WHERE ARE THEY NOW?"

By Frank Kelly

HUNTZ HALL, one of the original Dead End Kids, who is now in his 40's, married in recent months, and lives in North Miami, Fla. where he's still active in show biz appearing in the TV FLIPPER series. He had a good part in the DENNIS WEAVER, VERA MILES, RALPH MEEKER film, GENTLE BEN which was shot in So. Fla. WHITEY FORD, the ex-baseball whiz, now is an instructor at the YANKEES Fla. training school. DUKE SNIDER who was the BROOKLYN DODGERS' star player a decade ago now-adays is a jack of all trades with the LOS ANGELES DODGERS. He instructs and helps Dodger's exec. BUZZY BAVASI manage and scout players and inaugurates probable deals as a trouble shooter, etc. Recently he finished up managing the TRI-CITIES team (Pasco, Kennewick-Richland, Wash. team) in the Northwest League, and won the pennant by 13 games. You can see Snider's hair turned gray, as he does that gray, turning dark, CLAIROL hair commercial. JEFFREY LYNN, the former film actor, has a good part in the new B'WAY hit play DINNER AT EIGHT. Also in DINNER AT EIGHT are favorites of ours; WALTER PIDGEON, RUTH FORD (widow of actor ZACHARY SCOTT), JUNE HAVOC, DARREN MCGAVEN, PAMELA TIFFIN, ex-pop singer MINDY CARSON, ARLENE FRANCIS, and BLANCHE YURKA. FRAN WARREN, who sang years ago with CLAUDE THORNHILL's band, and who did quite a bit of B'WAY, OFF B'WAY Summer & Winter stock, TV, etc, recently signed a three year contract with the Las Vegas' CAESER'S PALACE. RAY ANTHONY who has been inactive as a band leader - has a popular group which he calls RAY ANTHONY's BOOKEND REVUE which has appeared in clubs in LAS VEGAS, NY, CHICAGO, etc. MORT SAHL, the politically conscious comedian, is investing his DON'T MAKE WAVES salary in his own LOS ANGELES club which he calls MORT SAHL'S UPRISING. The original MOON DOG who is still around New York, has a half dozen imitators loitering in midtown NY doorways, swathed in yards of burlap, blankets, rags and shoe strings, each carrying a staff. TED LAWRENCE, who for nine years had a daily 90 minutes show on ABC radio network, is now offering a pop music show on WABC-FM. WILLIE BESMANOFF, a former ranking heavyweight boxer from Cocoa Beach, Fla., made a comeback last July in Melbourne, Fla. where he won a split decision in a ten round bout with JOE LOUIS WHITE, of Perry, Fla. ROY HARRIS, the barefoot heavyweight from Cut-An-Shoot, is one politically active prize fighter to get elected. He's county clerk in Montgomery, Texas. MARY JENSEN, who used to manage the FULLMERS, is back in boxing with JOE HOPKINS, the National AAU middle weight champion. SYLVIA SIDNEY, veteran film actress, is touring the National company of "BAREFOOT IN THE PARK" in the starring role. MISS TEDDI KING, the jazz songstress who has been touring the Southern clubs, was recently caught in the act at the THUNDERBIRD CLUB in Jacksonville, Fla. TONY ZIMMERS, who blew hot tenor sax with the bands of LARRY CLINTON, ARTIE SHAW, RED NORVO, TOMMY DORSEY, DICK ROBERTSON's records, etc., who was reported missing in action in WWII, is very much alive in Trenton, N.J. Inactive in the music biz?? English actor, TONY WRIGHT, once known as MR BEEFCAKE for his he-man roles, has been working in London, England, making the rounds of the beauty parlors selling cosmetics. HARRY JEFFREY JAMES (25 yrs old), son of THE HARRY JAMES & LOUISE TOBIN (ex-band chirper) and who blew Trumpet with TEX BENEKE, LES ELGART, HOLLYWOOD studio bands, now has discovered real estate - a subject in which he'll major in at SOUTHERN METHODIST UNIVERSITY. COLUMBLA records exec - NAT SHAPIRO, who wrote jazz books, etc., has deserted the disc biz to co-produce BROADWAY shows with ARTHUR CANTOR, VIBIST-Mellophonist, etc., DON ELLIOT nowadays is busy doing TV-radio commercials. Veteran press agent CHARLES WASHBURN is now editor of GREATER AMUSEMENTS, a film industry trade paper. LURENE TUTTLE, who did millions of hours of radio soap operas now is crying her way thru THE FORTUNE COOKIE as JACK LEMMON's mother. LURENE has 40 private drama students she teaches in HOLLYWOOD, Calif. LIONEL STANDER, the bad boy of the LATE SHOW TV films, is now back in action. Mr. Stander was in the London stage production of ST. JOAN OF

THE STOCKYARDS, and in London comedy, PROMISE HER ANYTHING, (a good way to get along with the chicks). He can soon be seen in the English film CUL-DE-SAC which won the Berlin Film Festival Golden Bear award and on Broadway he was in ARTURO U. Veteran announcer JIMMY WALLINGTON now announces for the VOICE OF AMERICA with headquarters in NY City. LARRY LeSEUER, veteran CBS announcer, now covers the WHITE HOUSE for the VOICE OF AMERICA. CORKY HALE, jazz harpist, operates her own dress shop in Hollywood, still does an occasional club and recording date. She recently went on the road with TONY MARTIN's singing act. FRED WARING, the veteran band leader who took his PENNSYLVANIANS on a cross country tour last October, will wind up in PHILHARMONIC HALL in NYC in March 1967. Fred still operates his 600 acre resort at Shawnee-on-Delaware, Pa. Three miles away from his resort, Fred operates a Summer workshop for about 1,000 choral & glee club dirs., students, and band instrumentalists. Waring is the publisher of the Monthly Music Journal, and proprietor of the Shawnee Press, one of the world's largest publishers of band & choral music. Fred has a winter home in Palm Springs, Calif. Most of Waring's fans thought he was retired.

GABE DELL, another one of the former DEAD END KIDS, has been quite active on the stage in NYC off-Broadway, road, summer & winter stock. RITA BENNETT, singer, dancer, who was with PEARL BAILEY in ST. LOUIS WOMAN, and with LENA HORNE in JAMAICA, has been selling tickets at the Gaiety theatre on NYC's lower Second Ave. IKE COLE, brother of the late great NAT KING COLE, sings and plays piano in the clubs throught the country and on TV shows. PAT WARD, who won much attention in the papers, especially the tabloids & yellow press several years ago, now is a big wheel in Greenwich Village intellectual circles. Pat holds forth on literature with a British accent, no less. In case you have forgotten Pat was mixed up with the MICKEY JELKE case. Former swimming champ. BUSTER CRABBE (remember him as TARZAN in the films) is now a customers' man in NYC, or L.A.? JOHNNY ADDIE, veteran fight announcer, has been hosting at NYC's CRYSTAL ROOM. HARRY RODGERS, SR., who led the band at the SCOLLAY SQUARE OLYMPIA in Boston, just after WWI, and later, who was organist at several Boston radio stations and at LOEW'S STATE THEATRE in Boston, nowadays lives in Wallston, Mass. where he's active as a church organist. His son, HARRY RODGERS, JR., who arranged and blew Trombone with HARRY JAMES, ARTIE SHAW, TOMMY DORSEY, CHARLIE BARNET, SPIKE JONES, L.A. PHILHARMONIC Hollywood, Studios, etc., nowadays is instrumental dir. in the Cohasset, Mass. public schools where he gives private instruction. He plays Saturday evening gigs with a combo at the Sidney Hill, Country Club in Chestnut Hill, Mass. He lives in Weymouth, Mass. AL ANTHONY, who blew sax with STAN KENTON, nowadays lives on Boston's South shore, and is a reed instructor at the Weymouth Public Schools. "TAK" TAKYORIAN who blew fine trombone with TOMMY DORSEY is still active doing club dates in the greater Boston area. JOHN LA PORTA, who blew reeds with WOODY HERMAN, BOB CHESTER, etc. - nowadays is dir. of instrumental music at Boston's BERKLEE School of Music.

FRANK VENTO, who blew trumpet with BOB CHESTER, BOBBY BYRNES, WILL OSBORNE, and JIMMY DORSEY, etc. and DICK LeFAVRE, trombonist with ARTIE SHAW and TED KIRK, once with JACK TEAGARDEN, and DICK JOHNSON, sax alumnus of BUDDY MORROW, are all active in the Greater Boston area. JOHN CICCOCO, sax & clary with VAUGHN MONROE, is now New England rep. for an abrasive mfr. All of the Boston men mentioned above often get together for big band club dates in the Greater Boston area where they have a ball blowing, and reminiscing about the good old days of the Big Band Era. JAKE HANNA, who drummed in recent years with WOODY HERMAN, nowadays can be seen & heard walking away with the band on MERV GRIFFIN'S Syndicated TV shows in major US cities. The show originates in NYC. The following men can be seen & heard with the JOHNNY CARSON TONITE SHOW band: MILTON DELUGG (dir. & piano); HYMIE SCHERTZER, formerly sax with the early BENNY GOODMAN ork; AL KLANK, tenor sax with GLENN MILLER, TOMMY DORSEY, etc.; BOOMIE RICHMAN, tenor sax with TOMMY DORSEY, etc.; JIMMY MAXWELL, trumpet, ex with BENNY GOODMAN; CLARK TERRY, formerly with DUKE ELLINGTON, etc.

on tpt.; and DOC SEVERENSON, trumpet of Charlie Barnet fame, etc.

Where do the NYC musicians drop in for a few snorts, and a good meal?? Here's a list of the places: ---- CHARLIE'S TAVERN (NOT the original of that name), 235 W. 52nd St. where the head bartender is GENE WILLIAMS who sang with CLAUDE THORNHILL's band, and later with his own band. The Roseland crowd and Gene's friends (a huge number) frequent this popular spot. THE COPPER RAIL, 732 Seventh Ave., is popular with the METROPOLE Club musicians and friends--also frequented by Victoria Spivey, Len Kunstadt and friends.

JIM & ANDY, 116 West 48th St, is very popular with the network, jingle, recording boys, etc. You often see JAKE HANNA, CLARK TERRY, ERNIE ROYAL, GEORGE BARNES, WILL BRADLEY, RUBY BRAFF, HERBIE MANN, WILLIS CONOVER, CHICO HAMILTON, and hundreds of others. This pub is operated by JIMMY KOULOUVARIS--the fastest Greek bartender extant. THE SPOTLITE, 1677A Broadway, is popular with the boys who do nite club work, B'way shows, free lance work, etc. The following often seen here are: STEVE BENORIC, JIM DAHL, BILLY BYERS, SONNY SALAD, etc. THE STRATFORD PUB, 155 West 66th St. in the LINCOLN CENTER area is popular with the NY PHILHARMONIC & METROPOLITAN OPERA boys. They feature a pianist, and besides meals & drinks - they highlight sandwiches with such names as the STRAUSS, GERSHWIN, LISZT, BEETHOVEN, BACH, GRIEG, etc.

TOMMY'S (same spot as the defunct Junior's), W. 52nd St., is where the cool boys elbow, and eat spaghetti, etc. The visiting long hair boys who play Carnegie Hall probably wine & dine at the RUSSIAN ROOM, 150 W. 57th St., the STAGE DELI, 834 Seventh Ave., and other places in that area.

ROUBEN MAMOULIAN, director of a good many hit films, has been writing best selling books--such as the cat book-ABIGAIL, and his own interpretation of HAMLET without 3,000 archaic words. If GALLAGHER's restaurant's GLAMOROUS hatchick IRENE MORGAN looks familiar, she might be the girl you yearned for when she top-headlined the NY HAVANA-MADRID shows only a few castanet clicks ago, billed as IRENE MONTEZ. PENNY SINGLETON, the ex-film star, is the new prexy of AGVA Union. JESSE BLOCK, of the vodvil team of BLOCK AND SULLY (similar to BURNS & ALLEN comedy) no longer has to worry about bookings, etc. - as he's a successful WALL STREETER. MIMI SHAY, the ex-ZIEGFELD beauty, has been helping HARRY SHAY at ANTHONY's. GABE HEATER, the ex-famous WOR news-caster, and daughter, MAIDA, operate a posh Miami Beach cooking school. MAIDA tutors how to make birthday cakes of cariar and gardenia leaves of chocolate. CORRECTION: From Ken Ohst of Madison, Wisconsin who informs me (also see RR 71, p.10 for related info.): "One correction that might be made regarding the interesting dissertation on Lou Carter. The SOFT WINDS (RR 78) was not a vocal group but rather a trio made up of Carter, piano; Johnny Frigo, bass; and Herb Ellis, guitar."

From Charles Hager of Garland, Texas: "MICKEY SCRIMA, who played drums on some of Harry James best records, is assistant manager of the King's Club in the Hotel Adolphus, Dallas, Texas.

From Johnny Simmen of Switzerland: "YACK TAYLOR (fine blues singer of 30's Decca fame) tends bar at the APOLLO BAR in Harlem New York City". Also from Johnny "HOSEA SAPP, trumpet, who formerly worked with King Oliver in 1934/35 and Roy Milton in late 40's/early 50's, is in Los Angeles."

From Bob Gruel, "HIP" publisher: "In regard to your inquiry of Milt Yaner's whereabouts. He recently played a gig with the Si Zentner Orch. on Oct. 3 in Milwaukee. Milt, as previously reported, in RR, has his home in Kenosha, Wisconsin."

WHERE ARE THESE CANADIAN BORN MUSICIANS? (see RR 79) - Queries by Ed Manning. Answers from Walter Wright Mitchell of Oriskany, New York and Leo Walker of "Great Dance Bands" fame, Glendale, California.

Wright:

I don't know about Curley Cockerill Culley, but I believe one Fred Culley is still with the Fred Waring Pennsylvanians, if this is the same man. I know definitely that Poley McClintock is still with Waring after

(continued on next page)



DUKE...PATHE/CAMEO GROUPS '28/29 (see RR80, more from the indefatigable Ken Crawford p. 60) Just finished checking out Jerry Valburn's article on Duke's Pathe/Cameo records, in RR #80, and find it to be very accurate, in all details. Would just like to clear up the date of October 1929. Banner 6548 coupled "Doin' the Voom Voom"/"Saturday Night Function", not "Flaming Youth".

BENNY GOODMAN WITH HERBERT GORDON!!! revealing data from H.M. Visman, Ymuiden, Holland "Picked up a Benny Goodman record not mentioned in "B.G. off the Record." It is by: Herbert Gordon and his Hotel Ten Eyck Whispering Orchestra (1929). No vocals - no matrix nos. shown. A - Jericho (from the motion picture, 'Syncopation') B - Then we canoe-dle-oodle-along (Woods-Tobias-Bohr) on Brunswick A-8282 (also Br. 4372) BG solos on both sides-piano Arthur Schutt (?)"

BAKER MILLIAN, NOW THE LEGEND! (see RR 76, 79) from Len Kunstadt

Besides his Boots and His Buddies recordings Baker Millian, tenor sax, can also be heard with Ivory Joe Hunter's recording band.

San Francisco, 1947

IVORY JOE HUNTER and his band: IJH, pno; Pat Patterson, ts; Chuck Walker, dms; Ernie Royal, tp; BAKER MILLIAN, ts, Commadore Lark, bass; IJH (vocals) - personnel listed on labels.

PR 168*Pacific 632 Jamin' Down In Town (Hunter)
PR 169 Pacific 630 Blues At Midnight (Hunter)
PR 170 Pacific 630 High Cost, Low Pay Blues (Hunter)
PR 171 Pacific 632 Mean Woman Blues (Hunter)

Probably Baker Millian (ts) withunknown tp;another sax; IJH; pno; bs; gtr; dms; IJH (vocals

PR 184 (label), 189 (wax) Pacific 634 You're Always Looking For More (Smith-Emmett)
PR 185 Pacific 634, 4-Star 1551 Grieving Blues (Hunter)
PR 186 (label & wax), RL 5152 (wax) Pacific 637, 4-Star 1254- Pretty Mamma Blues (Hunter)
PR 200 (label & wax), RL 5121 (wax) Pacific 637, I Don't Want No Cheese No More (Just leave me out of this trap) (Wolfe-Hunter)

Query? Where is Baker Millian now???

FRANK HUTCHISON (see RR 58, 64, 66) info. from John Coffey, Baltimore, Maryland

Also an item for your correspondence column: Ref. the Okeh Medicine Show, RR #58, 64, 66. Takes for the first two discs in the series are: w 402988-B OK 45380 The Medicine Show-Act One w 402989-C OK 45380 The Medicine Show-Act Two w 402992-B OK 45391 The Medicine Show-Act Three w 402998-C OK 45391 The Medicine Show-Act Four Remaining label data the same as for parts 5/6, as shown in Issue #64.

UNCLE JIMMY THOMPSON (see RR 80) info. from John Coffey, Baltimore, Maryland

To answer your question in RR #80, Uncle Jimmy Thompson made at least one other record: LYNCHBURG/Uncle Jimmy's Favorite Fiddling Pieces on Vocalion 5456 (released 10/15/30) .

Both this and the Columbia sides are re-released on Hilltop JM-6022 (the rest of which is Nashville-type recent country music).

VERA GUILAROFF (see RR 76, p.5) letters from researcher, Alex Robertson of Quebec, Can.

I thought Jim Kidd's article about Vera Guilaroff in issue No. 76 was a very good and well written one, but I also thought that he has accorded her a position as a piano player much higher than he should have. Miss Guilaroff was certainly an interesting artist but not entitled to every top adjective in the book or classed as an all-time great.

He writes: 'Her records were selling briskly'--This is difficult to believe as Canadian collectors have found so few of them, and Compo did not issue additional titles.

He also writes: 'Should you find a copy of her early records, listen for that left hand, not far from the Harlem greats'--It is doubtful if many Americal collectors will have a chance to compare this artist with the Harlem greats as I have only seen two or three of her records in the Auction and Disposal lists of the past 25 years. Perhaps the English collectors will be more fortunate. One English collector tells me that he has all of her records but considers her a "novelty piano soloist" with her Maple Leaf Rag and Calico Rag numbers being the only ones with any jazz content.

The master of Apex 731 is not E2074 but E 2075. This record is in the collection of George Humble, Montreal.

Compo's advertisements in the Montreal Star of July, Aug., and September, 1926, do not show Apex 753 as Guilaroff items but this number as:

"Out Yonder" A1. and Bob Harvey (Vocal Duet)
"Hi diddle-diddle" " " "

This is further to my letter concerning Jim Kidd's article on Vera Guilaroff.

Canadian collector, Pete Wiedemann has recently sent me a list of Compo numbers and today sent me the details of them. He includes Apex 753 as one of the records in his collection and here are the details:

Apex 753

A. Out Yonder-duet - The A and B Battery Boys
A1 and Bob Harvey Master E 2430
B. Hi-Diddle-Diddle-duet - The A and B Battery Boys, A1 and Bob Harvey, Master E 2435

Answer from Jim Kidd of Montreal, Canada

To the letters from Alex Robertson concerning my article on Vera Guilaroff. I certainly did not attempt to place her in a category beyond what she is..an able, thoroughly professional pianist capable then (and now) of jazz-oriented performances, as her recordings prove. Even Louis Hooper compares her favorably with the Harlem boys. Billy Eckstine spoke of her in glowing terms. She herself has always been aware of her place in the world of piano...she would be the last to call herself an 'all-time great'.

To the claim that her records were selling 'briskly' as I put it and Alex theory that rarity can be equated with initial acceptance. In all my years of collecting I have never even seen a copy on either Apex or Starr-Gennett of 'Dardanella', Compo's biggest seller in the twenties. According to company files of the era, three presses (of a total of twenty) worked 24 hours a day for three consecutive months churning out copies...one press could produce 750 discs in eight hours. Labels were ordered in lots of 10,000. I have never had a copy of this reported to me from other collectors. If this record, obviously a 'common' item, cannot be found...who can expect to turn up one by Vera Guilaroff?? By the way, Compo advertisements of the period bill her as 'Canada's Premier Jazz Pianiste' (sic). I have a photostat of this in my files.

Alex sharp eyes did detect two errors in the transposition of my draft to the printed page for which I'm grateful...all copies of 'Cup of Coffee' (Apex, Starr, Pathe, Perfect) are mx E2075. Somehow the printer decided to have E2074 appear on Apex and Starr. I had correctly listed the Apex issue of Maple Leaf/Calico Rag as 758. Again the printer is at fault...he somehow saw a '3'.

Any further points?

WELKABILIA (see RR 74 & 78)

comments from Carl Koerbel, Randsburg, Calif.

In regards to correspondence (from Paul Burgess, (R.R. issue 78, "Welkabilia") further notes on personnel of Welks Broadway 1462, Homer Schmidt, drums, also was with the orks of George Chaplin's Original Illinois Five, Jimmy Barrett, and Emil Flint, had his own aggregation called, Smitty's Jumpin' Jax...Homer now is a member of the Leigh Barron Trio, can be reached at Leigh Barrons 4 Mile House, 4590 Leetsdale Drive, Denver, Colorado, 80222.....

ADDITIONS TO BRIAN RUST'S "JAZZ RECORDS"

research from Bertrand Demeusy, Eybens, France.
HARRY DIAL'S BLUSICIANS
Reuben Reeves (tp); Henry Jones (cl, as) Earres Prince (p); Olin Aderhold (b); Harry Dial (dr, voc); Chicago 1946: IN-158 I LIKE WHAT I LIKE LIKE I LIKE IT/Southland IN-159 WEDDING DAY BLUES 134

REUBEN REEVES (tp), Henry Jones (cl, as); Alfred Bell (p); Olin Aderhold (b); Harry Dial (dr). 1946 or 1947: Unissued? I KNOW YOU'RE LYING BUT I LOVE IT
BROAD BOTTOM BOOGIE 20th Century Record

CONNIE McLEAN ORCHESTRA (personnel for the Decca and Bluebird sides (April and July 1936): Chubby Wright (tp); Connie McLean (sax); Ray Durant (p) Ludovic Brown (g); Alfred Hill (b); Alex Miller (dr). Information from Ludowic Brown.

LOUIS DEPPE'S SYMPHONIAN SERENADERS: personnel for the Gennett sides (Oct. 1923): Louis Deppe (sax, voc); D.F.C. Brassfield (tp, tb); Earl Hines (p); Harry Williams (dr); Emmett Jordan (violin); Vance Dixon (sax); Charles Stoner (ts); Earl Andrews (bjo, g); Joe Watts (dr, tp). Personnel from picture.

ALEX JACKSON ORCHESTRA: personnel for the Gennett sides (Nov. 1927): Clarence Wheeler, Lee Golden (tp); Joe King (tb); Leonard Fields (1st as); Harold Scott (3rd as); Raymond Martin (ts); Lonnie Smith (p); Tommy Short (bjo); Bob Ysaqure (b); Dick Wood (dr). Personnel from picture of Duncan P. Schiedt collection.

JOE JORDAN'S TEN SHARPS & FLATS: personnel for the May and August 1926 sessions: Ed Allen, Wm Logan (tp); Joe Brown (tb); Bennie Mottom (1st as); Clarence Miller (ts); James Nichols (3rd as); Joe Jordan (p); Mike McKendrick (bjo); Ed Bergon (b); Jasper Taylor (dr). Personnel from Joe Jordan and picture.

MOE BAER AND HIS WARDMAN PARK ORCH.
Query from Wayne Jones, Chicago, Illinois

Anybody know anything about Moe Baer and his Wardman Park Orchestra on Vo 15760? (Don't Be Like That/Susianna) Beautiful semi-hot dance band, with some piercing clarinet in the ensembles that belongs in the Tesch Chicago-sour tradition. Quite an excellent, precise, swinging band, deserving of research.

Ed note: We have heard the above and concur with Wayne that Moe Baer is deserving of research. Wayne, who has been the excellent Chicago correspondent for Coda Magazine, is also a Jazz drummer of repute. In July he did an album with Jim Kweskin for Vanguard. Marty Grosz, Frank Chace, Truck Parham, and Johnny Frigo, among others, were on it, too.

WHERE ARE THEY NOW? (continued)

over 40 years. McClintock is one of only three or four men holding that distinction. To contact these men, I would suggest that Mr. Manning write to Fred Waring in care of his Pa. publishing house, Shawnee Press."

Walker:

"Freddie Large, still with Jan Garber, makes his home at 3917 Calle Abril, San Clemente, California. Tony Briglia's address is 1040 E. Palm Ave., Burbank, California.

Will Osborne is Entertainment Director at Harvey's Resort Hotel, Stateline, South Lake Tahoe, Nevada."

WHERE IS NEIL BUCKLEY? (see Weems, Sargent... RR 78, p 7)

note from researcher, Ken Crawford, Pittsburgh, Penna.

I would like to advise Leon Whitley that Neil Buckley is, at present, mayor of Sharpsburg, Pa., which is a suburb of Pittsburgh.

Now I would like to ask a couple questions - What-ever happened to Lee Bennett, who sang with Jan Garber from 1933/1940 & Chick Bullock, who needs no introduction???

